

CATHOLIC THEATRE

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President
Therese Marie Cuny

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Evanston, Illinois

Vice-President
Sister M. Angelita B.V.M.

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1955 CONVENTION PROGRAM READY REGISTRATION COMMITTEE IN FULL SWING

Members have been waiting anxiously for the program that, after much work and time on the part of Sister M. Angelita, B.V.M. and her able committee, is now in print.

Headlining events include Helene Oosthoek, the noted Dutch actress, whose presentation of **EVERYMAN** has won international fame. Mrs. Oosthoek will be leaving Holland in late Spring and will arrive here just in time to appear at the Convention. She appeared on T.V. last Fall and, in an article by The Chicago Tribune, her solo presentation was described as one of the most creative, imaginative and artistic performances that had come through T.V. channels. The portrayal of the various roles is done with the use of masks. It is, we believe, a real triumph for the committee to have been able to add her name to the program.

Another headliner is Mrs. Zelma George, PH.D. of Karamu Theatre in Cleveland. Mrs. George, lecturer, singer, and actress has distinguished herself by the rare gift of a vibrant and dynamic personality coupled with unusual skill in character portrayal. She played the lead role in the New York production of Gian-Carlo Menotti's **The Medium**.

Repeat performances on the program are for the purpose of便利izing those guests who usually miss one feature because of attendance at another. Then too, auditorium facilities will not permit all to attend all events at one showing. The dual program makes for greater choice as well as providing a different type of program at the student level.

The program represents the answers to the questionnaires which you filled in and returned to us early in the year. Almost without exception, directors stated a preference for play productions and for demonstrations wherever possible. We have tried to follow these suggestions closely and also to offer variety.

The committee has also tried to keep in mind the various groups as they selected and screened program material. Each level is represented from Children's Theatre through Community Group, though obviously many of the program features planned for one will be of value and interest to others.

Registrations are coming in already and the reports from committees indicate enough activity to make a family of beavers look like sloths. As one board member, who saw a large number of registrations pile up, put it "Frightenin' and excitin', ain't it!" Yes, it is frightening because we recognize an obligation to give you as promised, a memorable three-days of Drama activity. Exciting because everyone is so interested in proceedings and so eager to be a part of it all.

Though we emphatically stated that there would be no change in the original plans, we think you'll forgive us for changing the originally quoted fee of \$2.50 per night to \$1.50, wherever two are rooming together.

In residence halls the lodging will be \$2.00 private single per night, \$3.00 for double or \$1.50 per person. If you prefer to stay at the new and beautiful Morris Inn, accommodations can be made. Rates will be furnished on request for a private room (single bed) with bath, double (two single beds) with bath, and triple (two single beds and rollaway) with bath.

Dining will be in the University Cafeteria or in the air-conditioned dining room of Morris Inn. Members will not be charged a blanket fee for meals but will themselves pay for each meal and thereby suit their own budgets and tastes.

Registration fee is \$8.00 for student members of CTC, \$10.00 for regular members and \$12.50 for non-members. Registration fees should be sent to Sister M. Xavier, B.V.M., Clarke College of Dubuque, Iowa.

Please do not send currency through the mail. Send either check or money order. Make check payable to The Catholic Theatre Conference.

If members of your area are coming in a group either by train, plane, or bus, you are advised by Father R. Johnston S.J., Chairman of Arrangements, to charter the space needed early. Vacationists and other convention groups find early June a choice time and accommodations made at the last minute cannot offer the convenience or comfort of early planning.

Directors of student-groups are reminded that for every ten students, one chaperone will be necessary. This chaperone, who can be a lay teacher, religious, parent, or a college senior, will assume responsibility for the safety and comfort of her charges. We believe most parents will be happy to know that someone is standing by in case of illness or need. Chaperones will be required to pay only the \$8.00 regis-

(Continued on page twelve)

SUNDAY, June 12

(Facilities at Notre Dame will not be available before 4 p.m. Please do not arrive on campus before that hour.)

* * * *

8:30 p.m.

Premiere of Natalie White's new farce,
The Billion Dollar Saint
Notre Dame University
Natalie White, Director

Discussion Leader:

Sister Margaret Mary, F.S.P.A.
De Padua High School
Ashland, Wisconsin

Participants:

Sister Patricia Ann, S.C.N.
Nazareth College
Nazareth, Kentucky
Miss Virginia Barnelle
Marymount College
Los Angeles, California
Mrs. Frances Castner
Nazareth College
Nazareth, Michigan
Rev. Kenneth Lukan
Loras Academy
Dubuque, Iowa

* * * *

MONDAY, June 13

Solemn High Mass — 9:00 a.m.
Sacred Heart Church

Celebrant:

Rev. Theodore Hesburgh, C.S.C.
President of Notre Dame University

Deacon:

Rev. Gilbert Hartke, O.P.
Catholic University of America

Sub-Deacon:

Rev. Robert Johnston, S.J.
St. Louis University

Master of Ceremonies:

Rev. A. Mendez, C.S.C.
Vice President of Notre Dame University

Deacon of Honor:

Rev. John Aherne, O.S.A.
San Diego, California

Second Master of Ceremonies:

Rev. Charles Herbst, C.M.
St. Thomas Seminary
Denver, Colorado

Sermon:

Rev. Anthony Juliano
Central Catholic High School
Portland, Oregon

MONDAY, June 13, Continued

11:00 a.m.

... Brunch Time ...

12:10 p.m.

Drama Films

12:10 p.m.

Stage Photography William Laux
Official CTC Convention Photographer

Chairman:

Sister Mary Veronice, O.S.F.
St. Mary's Academy
Milwaukee, Wisconsin

1:00 p.m.

General Session

Chairman:

Sister Mary Angelita, B.V.M.
Immaculate Conception Academy
Davenport, Iowa

Greeting:

Rev. Theodore Hesburgh, C.S.C.
President of Notre Dame University
Miss Therese Marie Cuny
President of Catholic Theatre Conference
Sister Mary Madeleva, C.S.C.
St. Mary's of Notre Dame College

Keynote Address:

Mr. Emmet Lavery
Co-founder of Catholic Theatre Conference

President's Report:

Miss Therese Marie Cuny

2:15 p.m.

Play (to be announced later)

Loyola University
Los Angeles, California
Dr. Ted DeLay, Director

Parade at the Devil's Bridge

St. Mary's-of-the-Woods College, Indiana
Sister Mary Olive, S.P., Director

2:15 p.m.

COMMUNITY THEATRE

Chairman:

Sister Mary Josephine, D. of C.
DePaul Settlement
Chicago, Illinois
Mr. Donald Wiedeman
Catholic Theatre Guild of Northern Kentucky
Rev. Charles Schoettelkotte
Catholic Theatre Guild
Evansville, Indiana

Other members of this panel to be announced later.

4:15 p.m.

Tour of St. Mary's College and Tea

4:15 p.m.

The Technician's Answer Edward Fitzpatrick
Santa Clara University, Santa Clara, Cal.

4:15 p.m.

EDUCATIONAL TV

Chairman:

Dr. Ted Delay
Loyola University
Los Angeles, California
Mr. Jerry Fallon
Notre Dame University
Rev. Francis Matthews
KWK-TV
St. Louis, Missouri
Mr. Don Wooten
WHBF-TV
Rock Island, Ill.
Rev. F. E. Marlin
St. Ambrose College
Davenport, Iowa

7:00 p.m.

PANELS OF SUCCESSFUL PLAYWRIGHTS

Chairman:

Sister Mary Agnese, S.P.
Providence High School
Clarksville, Indiana

Problems and Solutions:

Dr. Natalie White
St. Mary's of Notre Dame College

7:00 p.m.	Chippewa Falls, Wisconsin
Radio and TV Panel The Professionals Speak	Radio:
Chairman: Miss Mary Dooling, Talent, Inc.	Mr. Jerry Keefe, WFJL
Members:	Chicago, Illinois
Mr. Michael Kirby	
Miss Fran Allison (invited)	
Mr. Tom Duggan (invited)	
(Other members of this panel to be announced later.)	
7:00 p.m.	TV:
Oratorio or Drama Quartette Style	Miss Rosemary Rapp (invited)
of Play Production	WGN - TV, Chicago, Ill.
Lecture and demonstration:	Professional Theatre (to be announced later)
Mr. Frank Hanley	The High Schools Present Repeat Performance
Mount St. Mary's	1:15 p.m.
Los Angeles, California	Dance Drama Miss Francis Allis
Chairman:	Goodman Theatre, Chicago, Illinois
Mr. Thomas Porter, S.J.	
St. Ignatius High School	
Chicago, Illinois	
8:30 p.m.	Chairman:
The Crucible by Arthur Miller	Sister Mary Immaculate
Loyola University, Chicago, Illinois	Wheeling, West Virginia
Mr. John Bettenbender, Director	1:15 p.m.
Discussion Leader:	ART AND MORALITY OF THE THEATRE
William J. Elsen	(members of this panel to be announced later)
University of Notre Dame	3:00 p.m.
Miss Helen Coyle	Demonstration Dance Drama
Mary Manse College	Mercy College, Detroit, Michigan
Toledo, Ohio	Sister Mary Marguerite, RSM, Director
Sister Maria Ancilla	4:15 p.m.
St. Joseph College	EVERYMAN Presented by Helene Oosthoek
West Hartford, Conn.	6:30 p.m.
Mr. Joseph Rice	BANQUET The Rev. Urban Nagle, O.P.
Immaculate Heart College	Toastmaster
Los Angeles, California	Guests of Honor:
Movie For Students	The Rev. T. Hesburgh, C.S.C.
MIXER — Recreational Directors:	The Rev. A. Mendez, C.S.C.
Sister Michaela, O.S.B.	Mr. Emmet Lavery
St. Boniface High School	Mr. Thomas Lewis, Hollywood, Speaker
Cold Springs, Minnesota	Executive Board
Sister Mercia, O.S.F.	Past Presidents
St. Francis Academy	8:30 p.m.
Joliet, Illinois	The Strong Are Lonely
* * * *	St. Mary's of Winona, Minn.
WEDNESDAY, June 15	Brother James Luke, F.S.C., Director
9:00 a.m.	Discussion Leader:
BUSINESS MEETING	Sister Mary Jeanette, O.S.B.
Parliamentarian Rev. F. E. Marlin	Mount Mary College
Secretary Jane Temsin	Yankton, South Dakota
THE HIGH SCHOOLS PRESENT	Participants:
1. Room Service (Act I)	Miss Jean Scharfenberg
Detroit University High School	Marylhurst College
Rev. S. J. Listerman, S.J., Director	Marylhurst, Oregon
2. Pierre Patelin	Sister Leonilla
Rosati-Kain High School, St. Louis, Mo.	Adrian, Michigan
Sister Mary Jeannine, S.S.N.D., Director	Representative of Philopatrian Guild
3. The Princess Marries a Page	Philadelphia, Penn.
Regis High School, Eau Claire, Wis.	Mr. Earl Bach
Sister Mary Janet, O.S.B., Director	Loretto Heights College
11:00 a.m.	Denver, Colo.
DRAMATICS AS A CAREER	8:30 p.m.
Chairman:	SQUARE DANCE Caller: Brother Remigius, C.S.C.
Sister Donatus (invited)	(For Students)
Immaculata College	Recreational Directors:
Immaculata, Penn.	Miss Laurette Engel
Teaching:	Mr. Gerald Sullivan
Sister Susan, S.S.N.D.	<hr/>
Isabel Burger, long recognized as an authority on Childrens Theatre, has colloborated with Father Edmund J. Lutz, nationally known authority in German young people's theatre, in a book written especially for German teachers. It will be published in September by the Don Bosco Verlag Publishing House in Munich.	

TABLE READING

Robert Walker
Chicago, Illinois

Mr. Walker's position as an authority in directing is well recognized in the Chicago area, where his productions are eagerly anticipated. Pupils who have worked under his tutelage also attest to his skill in transmitting a deep and thorough understanding of Drama.

Formerly of Wilson Junior College, Mr. Walker is now director of Speech and Drama at Chicago Teachers College.

Directing is an interpretative art wherein the director must recreate the playwright's ideas in picture form. A good director must assimilate the internal and external factors of the script, and then communicate his interpretation to a cast and crew of young students with vastly heterogeneous background, interests, and abilities in order to produce a superior show at a minimum expenditure of time and money. The link between individual research and group action, the step between casting and blocking out the action is usually termed a table reading.

Professional companies, who have two to three hundred rehearsal hours, may take days or weeks for this preliminary group study and discussion, or may make it a part of every rehearsal as script or cast changes occur. But what is the place of table readings in school theatres where amateurs, whose aim is the same as the professionals, operate under varied restrictions with various goals, and can spend only sixty to a hundred rehearsal hours readying a production?

Some experienced directors dispense with actual table readings when the play is simple, modern, and the cast well-trained. They often use, however, a "production conference" to spot weld cast and crew into a team while allowing the interpretation to grow out of the blocking rehearsals. Other directors tire the students with extended readings while fathoming every subtlety of the script. A middle course is not the solution because the activity must suit the needs of the script and the cast.

Group readings are vital inasmuch as

1. Routine supervisory procedures are established along with attitudes and behavior patterns which carry over into the entire period of work and play. The director's mood, manner, and method will be under close scrutiny; he must be personally effective.
2. Here the individual actor or crew member is oriented and becomes a member of a team. He learns his job while you learn the validity of your casting.
3. The entire staff becomes steeped in your point of view for this particular show, which may differ from your last show.
4. Script changes can be made, rehearsal schedules distributed, attendance requirements announced, work-lists composed, et cetera.
5. You teach people to think, which is of prime importance. Here they learn the values of dramatics through intense application. Old and new members are taught the art of interpretation, which they must soon apply.

The understanding of plot, character, and action must be acquired before or during rehearsal of any play. Following is a list of objectives of interpretation which the author believes to be the function of the table reading.

1. To clarify or explain the general purpose, scheme, and style of the production, allowing for the formation of a point of view, the what, where, who, why and how of the show.
2. To understand the structure of the play and the sequence of the plot development, conflict, action, climax, et cetera.
3. To simplify the theme or idea of the play into comprehensible terms, precepts, philosophy, human relations, et cetera.
4. To grasp character relationships, individual to individual and individual to the group.
5. To suggest general potentials in movement, business, and voice, along with specifics in line reading, tempo, and character details involving motivational forces.

Summarily, the most potent reason for performing this complex activity is a practical one. It is believed that an early failure to establish certain procedures and to achieve a common core of understanding and discipline among all personnel will rob the production of its cooperative spirit and artistic identity; it will fail to create an esthetic experience for, or allow personal growth to the very students seeking such training and to whom the instructor has dedicated himself.

Now that the function and the objectives are defined, just what is the reading? It is exploratory in nature although the directors firm guiding force must be felt, and may take one of five directions. The first and most highly recommended method for a complete reading is that used by Wesley Swanson at the University of Illinois. The entire cast is seated in circular fashion; each person reads the speech as it comes regardless of his own role. This allows everyone to participate, and helps train beginning actors for future, larger parts.

The second and often successful method is to have a synopsis read and interpreted by the director. This is the Burns Mantle BEST PLAYS sort of condensation, and is a time saver if other activities must be planned at the first meeting. The director fills in the details about setting, costuming and so forth.

In a third method, one person reads the entire play: the director, the leading man, stage manager, author, or any other skilled reader. This may influence or "set" the line interp too early, however. All stage directions are read as well as lines.

A fourth method is one in which each actor reads just his own role. The waste of time and the usual disinterest of the extras are apparent. Distractions seem to multiply when this technique is used, and lengthier readings result.

A fifth and more precarious method is to have each actor read the entire script at home and then block the action immediately. This allows no common starting point and permits erroneous impressions by the novice reader.

Since table readings are, or should be, under the control of the director, one might analyze how to improve the physical process involved. Time is a

(Continued on next page)

factor; two and a half hours is optimum. Evening is preferred because of quieter surroundings and the opportunity to use the afternoon for final preparation. The setting should be a large, quiet room with ample light and heat. This may preclude the auditorium and place the group in the "Green Room" or a large classroom. Since the students are giving up their time and are entitled to privacy, both the time and the place must be chosen to allow a minimum of distractions by outside elements. By having absolute control over the environment, the director is able to control the pace of the readings better. Scripts for all must be on hand and announcements should be made regarding objectives and plan as well as seating, smoking privileges, water, time-outs, et cetera.

Your presentation may be enhanced by using audio-visual aids. Records as background music for mood and inspiration may be played. Recordings, particularly in verse plays, should be listened to for exposition, not mimicry. A set model or sketches will add clarity to your explanations of movement. Costume designs, which may have been displayed at tryouts, should be on hand. A lighting chart will help, as will a reading of the NEW YORK DRAMA CRITICS REVIEW to help obtain a feeling of the original impact of the show if it was on Broadway. Lastly, you must have printed rehearsal schedules for all, with notations about attendance, make-up conferences, individual conferences, and perhaps a list of objectives. Include a check list of personal information, properties, and deadlines if desired.

Armed with this ammunition, be careful not to oversell! Don't oversell the play, individual roles, or yourself! Allow questions at anytime. Force the experienced members to lead the contributions. Seek new meanings, visualize the scenes and explain theatrical elements; teach them, by example, how to derive pleasure from hard work. Incidentally, if one student is assigned to record scene timings during a complete reading, you will have a close approximation of actual running time. Accomplishment the first night may be merely overcoming the inertia of bodies at rest, an admirable achievement in itself; on the second night complete readings should then begin.

Work first on understanding the most difficult and the largest scenes since these include more minor roles. Seek the problems first so as to allow time for the best solution before blocking. Plot lines must be underscored in every script to help focus on the progression of character and action.

Following the big scenes, everyone returns the third night to finish the remaining, smaller scenes which may now be taken chronologically. The subtle play and the green cast may still require additional readings. These should be held as long as advances in understanding can be made and should not be grudgingly administered.

Blocking the action is normally the next step, and here is where your teamwork pays off. The director who has done his research and readings well can immediately see the students behaving more like actors — feeling, reacting, and thinking within the frame of emotional and intellectual reference which both you and they have created.

Let us conclude this approach and conduction of table readings by reviewing the inherent job of interpretation. First the entire production must be seen as a whole. Then it is dissected into its parts; these parts are analyzed, correlated, and reassembled with a new insight into the whole, which makes the sum of the parts greater than the whole. The table readings start this study for the group. The subtle and the obvious must be remarked upon, understood, assimilated, and acted upon by all. A true picture may then be created with action that is based on cooperative analysis.

Further amplification of the theory of play production for educational institutions is contained in Milton Smith's fine book, PLAY PRODUCTION; and for specific techniques in conducting table readings, PLAY DIRECTION by John Dietrich is recommended.

Research before the readings must prepare the director, just as the visual aids, the physical surroundings, and the reading aloud will prepare the actor. It is around the table that theatre must thrill the tyros, as it is the play that must please the patrons.

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(Film will be shown at the Convention in June.)

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HIGH SCHOOL THEATRE

WE "GRILCH" THE KUKLAPOLITANS

By Rose Mary Tyrny,
Alvernia High School, Chicago

Orchestra members are tuning their instruments; cameramen, dollying in and out, are getting their cameras in focus; the audio engineer is adjusting his sound while the announcer rehearses a few lines of his script. Stage hands are making sure that the sponsor's props are in their proper places for the commercial; the director, from his vantage point inside the control room, warns the producer, via head phones, of only ninety seconds to broadcast time.

Almost as unexpectedly as it began, the noise of the studio swiftly dissolves to silence as the announcer, upon signal from the producer, heralds the words familiar to millions of fans across the nation:

"The National Broadcasting Company presents, 'Kukla, Fran and Ollie', and all the Kuklapolitan Players."

With these few words of introduction, you are liable to see any one of the Kuklapolitans appear on your TV screen, but in the studio they become alive as they perform. The reason for this can be clearly stated in one name, Burr Tillstrom. For Mr. Tillstrom, creator of the Kuklapolitans, believes that, "Just to make a puppet is not enough, but to make him perform is the complete fulfillment, which in a way is very much like life."

By carrying on in their usual manner, Kukla and Ollie succeed in putting those present in the studio completely at ease and responsive to their actions. The way in which the Kuklapolitans respond to each other's remarks often leads viewers to believe that they follow, word for word, a well-rehearsed script. This is not so, for as Mr. Tillstrom stated in an interview, "There is no script and there are no rehearsals other than those we have to run over the music, to make sure that no one is singing off key. There is, however, an outline of the show, prepared by all those connected with it."

The outline covers the theme of the show, therefore, all the dialogue is supplied by Mr. Tillstrom during the show as it is being telecast. This gives the program a natural sort of casualness which is very much like Mr. Tillstrom, himself.

The beauty of the show is supplied by Fran Allison, (not meant to be an insult to Madame Oogleguss and Buelah Witch), who has become so much a part of K. F. and O. that were she not there, her absence would be sadly felt by all. When she is not in front of the camera, Fran takes her place immediately to the left of the stage. There she awaits her

cue to appear, usually at the plea for help by any one of the Kuklapolitans. Other than being a helping hand, Fran is also a singer and can usually be found harmonizing with Kukla and Ollie. The music, incidentally, is supplied by the orchestra of Jack Fascinato, who doubles as orchestra leader and musical director of the show.

Another thing; you don't become surprised when, during the course of the show, Ollie begins talking to all the dogs that happen to be watching. He's only delivering the commercial and besides, who could do it better than Oliver J. Dragon, the only dragon who has mastered the languages of both kingdoms: dog and dragon! As an example of one, the complex dragon term; E GRILCH GE DUNK DUNK, when translated, is simply I LOVE YOU.

Thirty minutes isn't too long a span of time, but when it's the 2:30 to 3 spot on Sunday afternoon, it becomes particularly short. Every thing has been moving at a pretty fast pace, you have just realized that, "This it it; you are seeing the show live; take advantage of it," when you hear someone saying, "O.K., all clear; we're off the air."

Just as quickly as it disappeared, the noise resumes as stage hands, musicians and cameramen begin clearing away props and equipment. Fran Allison is standing over to the side of the studio, conversing with a group of fans. Jack Fascinato is collecting his music from the piano, and all around you is the din present in a TV studio only after a show "well done."

HAVE YOU TRIED:

- a) Taking the last 5 minutes before you go on-stage — no, not to check in the mirror — but to get off into a quiet corner and try to recapture the early enthusiasm you once had for your role? To get a fresh and re-vitalized attitude toward the production?
- b) Seeing the others in the cast as if they really were the characters they portray — and not girls and boys dressed up in costumes?
- c) Trying, in a sensory way, to feel as that person — a particularly effective plan if you try some new bit of action — perhaps nothing more than picking up an object or seeing an imaginary friend.
- d) Praying for a moment or two — not just to do a fine piece of individual acting — but to fit well into a production so that, play over, you will all have given something of value and enjoyment to your audience.

HIGH SCHOOL

- Saint Walburga's Academy (New York) will present ANNE OF GREEN GABLES in early Spring. Mother Mary Natalie, S.H.C.J., is director.
- The lilting tunes of H.M.S. PINAFORE are being rehearsed at St. Catherine's High School (Racine, Wisconsin). Sister M. Anaclete, O.P. is director for the production which is scheduled for early Spring. The Teen Theatre of Racine, described in an earlier issue, is meeting with much success. Directors of the area deserve much credit for their cooperative spirit and progressive ideas.
- On February 5, Cretin High School (St. Paul, Minn.) presented YOU CAN'T TAKE IT WITH YOU. Female roles were played by the Genesian Players of St. Joseph's Academy. Brother L. William and Mrs. Fred Stehle directed the production.
- On February 18, 19 and 20 St. Joseph's Academy (St. Paul) staged the operetta BRIAR ROSE. Sister Irenaeus, C.S.J., the drama director, has also arranged many field trips for her Senior students to various theatres around town.
- In compliment to the Senior Class, The Chevron Players of St. Mary Academy (Monroe, Michigan) are in rehearsal to present the life of their patron JEANNE D'ARC by Margaret Cleary Anderson.
- By popular request, the STATIONS IN MIME will be presented by the Sophomore Class on Palm Sunday evening. This was found to be a most fitting way to introduce the solemnity of Holy Week to the student body in contrast to the TRIUMPHAL PALM SUNDAY PROCESSION of the Seniors held in the morning. Sister Margaret Mary is drama director.
- IN-LAWS AND OUTLAWS, a three-act comedy by Fannie Barnett Linsky, was presented by the senior class of Mother of Mercy High School (Cincinnati) on February 20 and 21 with a performance for the sisters on February 19. Sister Mary Carlos, R.S.M., drama director.
- Immaculate Heart High School (Los Angeles) has chosen THE FAMILY CIRCLE for Senior play. Production dates are April 15 and 16.
- At St. Mary's High School (Omaha, Nebraska) a program entitled MEET MARIAN DRAMA was presented in early February. The success of the production gives promise of its becoming an annual event.
- The Junior-Senior Club presented GRAY BREAD by Latham while the Freshman-Sophomore Club gave GRATITUDE by Savage.
- The Drama Classes of Catholic High School (Oklahoma City, Oklahoma) presented Chekov's THE PROPOSAL and Young's THE TWILIGHT SAINT. Rehearsals are in progress for the forthcoming presentation of CHIMES OF NORMANDY.

● On March 11, Saint Mary's Academy (Milwaukee) presents EVERYMAN. FOG ISLAND has been chosen as the Senior play and will be presented on April 23 and 24, under the direction of Sister M. Veronice, O.S.F.

● Students of St. Boniface High School (Cold Spring, Minnesota) are making preparations for the Declamation Festival in March. Speech students are presenting BALCONY SCENE for the April Festival while Seniors are rehearsing an all-class operetta TULIP TIME.

It is interesting to note that when May rolls round, every Senior and Junior in the high school will have participated in some form of Drama. Twelve years ago, according to Sister M. Michaela, O.S.B., drama director, it was a major miracle "to draft" two boys needed then for Letters to Lucerne. Now, twelve seasons later, the boys are eager to walk away with roles in plays.

● In the One-Act Play Festival sponsored by the Wisconsin High School Forensic Association, Mercy High School (Milwaukee) presented FOG, a modern play, which was directed by Miss Mercedes Ironside. The play received "A" ratings in the district, sectional and state finals.

In December the Junior Mercian Players presented the delightful CHRISTMAS ON THE VILLAGE SQUARE. The play was put on for the Home and School Association and also for the student body.

The last Marian Year production was the play SEVEN MIRRORS. This drama for modern theatre was directed by the Seniors, enacted by the Sophomore Players, and supervised by Miss Mercedes Ironside.

On January 28, casting was begun for the Annual Spring presentation. This year the play chosen is LUTE SONG by Will Erwin and Sindey Howard.

● From Jaipur City, India comes news from Father Bernard D. Haas, S.J. that the monthly issues of CATHOLIC THEATRE are proving of real assistance and interest. His new appointment at St. Xavier School demands planning and possible directing plays. He expresses hope for a Play Festival in the future. Our best wishes for success to our Indian Thespians!

● St. Agnes High School (Kansas City) produced THE LITTLE DOG LAUGHED. Miss Pat Faricy is director.

● Glennon High School (Kansas City) recently presented SEVEN CINDERELLAS. A laboratory workshop of one-act plays, directed by students for assemblies has also been a project of the year. Sister M. Noelle, R.S.M., is the director.

● THE RIVALS, directed by Sister Agnes Virginia, S.C. was a recent presentation at Bishop Hogan High School (Kansas City, Mo.)

- A One-Act Play Contest in the school, was one of the projects of the Drama department of Bishop DuBourg High School (St. Louis). Another recent presentation was THE UPPER ROOM. Sister M. Celestine, C.P.P.S. is the director.
- Under the direction of Sister Ann Cecile, St. Mary's High School (Wichita, Kansas) presented three one-act plays NOBODY SLEEPS, SUBMERGED, LITTLE RED RIDING HOOD.
- At Immaculata High School (Leavenworth, Kansas) ST. ANNE AND THE GOUTY RECTOR, and OUR LADY'S TUMBLER were presented under direction of Sr. Mauricita.
- Seniors of Holy Angels (Minneapolis) will present John Masefield's MARY STUART and SEVEN NUNS AT LAS VEGAS on April 22 and 24. Juniors will assist in Choral verse in END AND BEGINNING. Sister M. Charitas is director.
- Bagdad College, (Baghdad, Iraq) does not lag behind in Drama. Father Joseph Fallon, S.J. the director, states that the purpose of their group is, "a better understanding of and facility with the English language as well as the beginnings of appreciation of some of the finer literary classics. Recent productions were GOD'S WHIRLWIND, an original play of St. Xavier by Rev. T. J. Kelly, S.J.; TEN LITTLE INDIANS, MONKEY'S PAW, DRUMS OF OUDE, and GOD'S JUSTICE. The latter was in Arabic.
- THE PLOUGH AND THE STARS by Sean O'Casey has been selected by the Rockhurst Dramasquers (Kansas City, Mo.) for Spring production, April 1 to 3, under the direction of Mr. Ken Lyman.

COLLEGE AND UNIVERSITY

- Loyola University (Chicago, Ill.) presents HOTEL UNIVERSE in late March. Mr. Hugh Dickinson is director.
- Rosary College Players (River Forest, Ill.) presented Frank Carney's THE RIGHTEOUS ARE BOLD on February 18 and 20.
- Twin College Players of Mount Saint Scholastica and Saint Benedict Colleges (Atchison, Kansas) started a weekly TV program on February 20. They already have a series of weekly radio broadcasts over KARE. Sister M. Janice, O.S.B. and Father Bede Bradly, O.S.B. are the directors.

At their formal induction ceremony for new members, their program included a quartet reading arrangement from THOR WITH ANGELS. Twenty-four representatives of the club will attend the regional conference in St. Louis on March 18 and 19.

- Mundelein College (Chicago, Illinois) presented Paul Vincent Carroll's SHADOW AND SUBSTANCE in mid-February. David B. Itkin, directed.
- SHADOW AND SUBSTANCE has also been chosen for the production at University of Santa Clara (California) for March 10 and 11. Edward Fitzpatrick directs the production.
- At Catholic University of America Gheon's THE COMEDIAN claims the spotlight from March 11 to March 26.
- At the February meeting of the Columbine Club of St. Mary's College (Notre Dame, Indiana) drama students heard Mr. James Cassidy lecture on Costumes and Lighting.

CHILDREN'S THEATRE

- Children's Educational Theatre of Maryland, under the direction of Frances Carey Bowen presented Frank Baum's dramatization of WIZARD OF OZ in mid-February.
- Rosary College Players (River Forest, Illinois) will present HEIDI on March 5 and 6 and THE WIZARD OF OZ on March 19 and 20.

COMMUNITY THEATRE

- Catholic Youth Council (Kansas City, Missouri) is rehearsing its 4th Annual Variety Show under the direction of J. Ward McQueeny. The date, April 19. The Council will also participate in the One-Act Play Festival scheduled for March 5 at the College of St. Teresa.
- VOICE IN RAMA has been chosen for their Fifth Annual Lenten Drama to be offered by the Catholic Theatre Guild of Mobile. The play, written by John Coppinger, will be directed by Father Anthony Zoghby.

Anxious to raise money through its next production, the group has appropriately named it's annual musical IN THE RED. The revue will be given after Lent and we sincerely hope that IN THE RED will bring them "out of the red."

- Catholic Theatre of Rochester will produce a one-act play for the Annual Alfred University Theatre Festival to be held March 4, 5 and 6.

CTC MEMBERSHIP

High school and College members of CTC now number almost 3,000. This large number reflects creditably on the directors of these groups as well as on the students themselves. Stars should be placed not only on dressing rooms of leading ladies — but on the classroom doors of these foresighted and Catholic-action minded directors.

Our regular membership is still climbing toward the goal of 500 set at the beginning of the year. It could stand help. Dr. Ted DeLay of Loyola University (Los Angeles) is still carrying on in his drive and at last report, had 20 field workers assisting him. Personal contact, however, can more effectively and easily do more than the most efficient committee. Have you tried to secure just one membership?

ANNUAL-CONVENTION PROGRAM

Pictures and articles are coming in for the 1955 Annual. Every group, we feel sure, will want to be pictorially represented in this publication which will be combined with the Convention program, and, because the Annual must be ready for the Convention dates, it is obviously impossible to extend the deadline date. All material must reach Father C. Herbst, St. Thomas Seminary, Denver, Colorado, no later than March 15th. Your students will be happy to see their school represented within the pages. The work of your Drama department should not be a "light under a bushel." Let your efforts be grouped with the others throughout the country — to bring the achievement of Catholic Theatre into the spotlight. It would be a worthwhile thing if we could have 100% representation in this year's publication.

March is International Theatre Month. Once again theatres throughout the country will be participating in ITM as they have for the past five years. Our co-operation in this movement should be considered an obligation. What dramatic activity is on your schedule for the month of March? Avail yourself of this privilege of promoting World Peace and international understanding through the theatre.

ITM is sponsored by the International Theatre Institute and UNESCO. Please send notice of your participation to the United States National Commission for UNESCO, Washington 25, D.C. The commission is anxious to have a record and tabulation of our response to this appeal.

WHAT ABOUT PUBLICITY?

At the suggestion of our Publicity chairman, Sister Mary Agnese, S.P. (Clarksville, Indiana) we ask that you use every means possible to publicize the 1955 Convention in your vicinity. There are many non-members who can be reached only through your efforts. If you have a publicity chairman in your department he/she can be advised of the following means suggested by the Committee.

Programs of your productions should carry mention of the Convention. The school paper is an excellent medium for reaching students and other schools which usually receive the paper. Your local TV and Radio stations are frequently anxious for the news. Posters — not elaborate and time-consuming jobs, but merely carrying the facts — can be sent to schools not affiliated with CTC. Student delegations can be despatched to these schools. Not only will they be helping in the success of the Convention but this can be a real speech project for them.

Your local papers will be interested in the names of those who will attend and this information can be sent either to the Drama critic or to the City Editor. Use a fact sheet stating the what, who and when. Do not write an article but be sure that all the facts are there. In contacting your Sunday paper, allow three weeks time. Sister Mary Xavier, B.V.M., (Dubuque, Iowa) Chairman of Registrations, will gladly send announcements or convention literature to individuals or to papers if you will furnish the names and addresses.

The Publicity committee has been trying to reach every interested Drama student and director. In the North Central Region information and expense sheets have been mailed to every director in that region. Sister M. Charitas (Minneapolis) will be glad to furnish sample copies to those who may care to use them.

In partial fulfillment of a study in Medieval Theatre History, Sister Mary Marguerite, R.S.M. of Mercy College (Detroit, Mich.) presented two dramas *SAPIENTIA* and *DULCITIUS*. These were written by Hroswitha, the German Benedictine nun, sometime in the late tenth century. The productions were given at Lydia Mendelssohn Theatre on Jan. 15th. The cast, crew and assistant production personnel were from the Masque Guild and Campus Players of Mercy College, and from the University of Detroit, Wayne University, and the University of Michigan.

BROADWAY IN REVIEW

THE DESPERATE HOURS — Tense melodrama with steadily mounting suspense based on book by Joseph Hayes suggested by real incident of escaping criminals holding a family as hostages. The local police desk is shown periodically. The family's reactions are well characterized with Karl Malden and Nancy Coleman as the parents. The direction by Robert Montgomery and the intricate set by Howard Bay are both superior. Thugs' language unpleasantly realistic but blasphemy is avoided. At the Barrymore.

PLAIN AND FANCY — Musical set in Lancaster Co., Pennsylvania among the Amish in which Raoul Pene du Bois' autumn landscapes compensate for quiet costumes. An Amish romance has the contrast of one between two visitors from New York — the lady a bleached blonde — a carnival ballet is also introduced but the charm is the Amish background. The music is unimportant but well sung. At the Mark Hellinger.

THE SOUTHWEST CORNER — Eva Le Gallienne is at her best as a Vermont lady of eighty-two who tries to save her family farmhouse by sharing it with a widow from the city who elopes with the handyman and insists on an auction. A surprise ending and the dry humor of Vermont confronted with suburban garrulity makes for good comedy with Enid Markey, combined with real pathos. Charming set by Ralph Alswang. At the Holliday.

Mrs. C. Wyatt

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Nancy Newburg
212 Wisconsin Ave.
Medford, Wisconsin

The Clay M. Greene Players
Santa Clara University
Santa Clara, California
Edward C. Fitzpatrick, Jr.

Mt. deChantal Academy
Wheeling, West Virginia

Baghdad College Dramatic Society
Baghdad College
Baghdad (Soulaih) IRAQ

Sister Ancilla Marie, S.L.
St. Philomene School
Denver, Colorado

Parkersburg Catholic High School
Parkersburg, West Virginia

CHORAL SPEAKING FESTIVAL

The Speech department of Mount Mary College (Milwaukee) will hold its 14th Choral Speaking Festival on Saturday, April 2nd in the new auditorium on the campus. Twenty choirs will participate. These will be divided into five divisions with four choirs in each division. The first three divisions will be presented in the morning beginning at 9:30. These represent first to sixth grades inclusive. The fourth (seventh and eighth grades) and fifth (high school) divisions will be presented in the afternoon beginning at 1:30.

Immediately following both morning and afternoon sessions, Professor Jonathan W. Curvin of the Speech department of University of Wisconsin will hold a conference with directors of the choirs and interested teachers in attendance.

The Festival is not a contest. It is a workshop. Its purpose is to bring to light the good work that is being done in choral speaking and to help the work grow through demonstration and constructive criticism.

All choirs of a division will interpret the same two poems and then may add three of their own choice. Agnes Curren Hamm is chairman of the Festival.

NEW PLAY

COUNTED AS MINE, written by Sister Mary Frances, P.C. treats of the Apparition at Guadalupe. The full-length play uses a modern dress chorus. It is published by the Poor Clare Press, Poor Clare Convent of Our Lady of Guadalupe, Route 1, Box 285-C, Boswell, New Mexico.

tration fee required of students, not the \$10.00 or \$12.50. Most groups are dividing this charge and the transportation fee among the students so that the chaperone will pay only for his/her own meals. However, the finance of the chaperones, is entirely up to the school and may be met in whatever way is preferable.

Please remember that you cannot be accommodated at Notre Dame before 4 p.m. on Sunday, June 12th.

REGIONAL NEWS

The West Central Region is completing final arrangements for what promises to be a most successful Regional convention on March 18, 19, and 20. Feature attractions on the program are the one-act play clinic, the presentation of those one-act plays that were awarded high honors in earlier sectional Festivals, and the production of Graham Greene's,

THE LIVING ROOM by St. Louis University.

The social side is not being neglected. Who was it who said "More ideas and suggestions come from the smoke-filled lobbies and over coffee tables than from the platform?" For students there will be a coke-tail party and dance, a buffet dinner and a theatre party.

Father R. Johnston S.J., chairman of this very active region, anticipates a record crowd and those of us attending anticipate a very profitable and enjoyable three days.

* * * *

Last year's One-Act Play Festival held at Marymount College (New York, N.Y.) was a most encouraging success. This year enthusiasm and early planning contributed to an even more successful Festival.

The Carroll Club kindly offered their facilities, and on Sunday, February 27 members of that area met to see the work of the participating groups. At a meeting earlier in the year, Mr. Dennis Gurney gave many excellent suggestions to young groups. He illustrated by using the actual stage equipment at the Black Friars the professional magic that can be accomplished in a small area. This talk and the lively discussion that followed did much to stimulate interest in the Festival.

Joan Thellusson Nourse is chairman of this region. She was assisted in plans and arrangements by Mrs. C. Wyatt of the Executive Board.

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DIRECTOR'S EPILOGUE

By Sister Mary Susan, S.S.N.D.

Bishop McDonnel High School
Chippewa Falls, Wisc.

The reactions of a director after the young hopefuls have "struck set" is so clearly described here as to find an echoing note in the memory of many.

The last performance is over. We must see that the borrowed props are returned, the scenery and costumes carefully stored away. With one foot blocking the door, we watch, insistent that our teen-age "stars" remove the grease paint and hang up costumes.

As they leave, exhilarant with the memory of applause and the praise of friends, we are happy too, but for other reasons. Our relief that "it's over!" is tinged with a wee bit of regret; for in the rapid pace of practices, production problems, and occasions for patience we've found many opportunities to know and influence young minds and hearts. We've touched the intangibles.

For weeks in helping our cast to "live" their characters we've searched with them reasons for nobility and failure, sifted the roots of good and evil. Perhaps between the lines of the play, in the thinking we've encouraged as a basis for artistic characterization, the Holy Spirit has injected some lines of His own . . . using us, perhaps, to help open minds to His message.

In the fun, give and take of conversation, while working on costumes, painting scenery and fixing props we've experienced the family spirit fostered by hours of continual association.

We are especially glad for the opportunity we had to give some boy or girl a new experience productive of self-confidence, a feeling of achievement, the amazing discovery of a hidden talent. We've been happy, too, when we saw that the members of our cast become concerned about each other's progress.

We've known the unction of prayer together before each practice when we urged our students to make each rehearsal better than the one before.

Through well chosen plays that have both literary and artistic value, how many worthwhile messages we've been able to give! With our productions we've tried to raise the level of local laughter and create a demand for wholesome humor, to focus minds on truth, to sharpen sensitivity to beauty. Yes, we've tried to alert our casts to the possibilities of vicarious experience, reminding our young actors of their obligation to give each audience a work so good that their appetite for the inferior, cheap or immoral play will be dulled.

There have been times when we tossed responsibility to our unpredictable crews, letting them know that what they failed to do would remain undone. We were relieved when oftentimes they surpassed our hopes.

Probably the biggest test of our resources came when the first enthusiasm for a play had flagged, when the newness was frayed by the monotony of polishing for perfection, insistence on details, the rub of personality differences, the continual effort to dig for underlying meaning in lines. It was then that, with God's help, His inspiration and grace to be patient, we may have taught the value of stability, perseverance, the challenge of staying with a job to the finish.

The play is over! We turn off the last light and lock the door. We're glad for the quiet, conscious of what Genesius meant by "the power to sway emotions, to communicate feelings and thoughts to (His) greater praise, reverence and service."

FESTIVAL NEWS

On March 4th and 5th College of St. Teresa was host to the second annual play festival for the schools of Kansas City, Missouri. The one-act play rated best will be presented at the regional convention to be held in St. Louis on March 18th to 20th. The trophy, awarded by the St. Teresa Alumnae Assn. to Loretto Academy last year, will be passed on to the winner of this year's festival.

Among the plays presented by the high schools are:

BOY WITH A CART (Fry)

Loretto Academy

MESSAGE FROM KHUFU

St. Agnes High School

In the college division:

HAPPY JOURNEY (Wilder)

Rockhurst College

PARADE AT THE DEVIL'S BRIDGE (Gheon)

College of St. Teresa

* * * *

On March 11 and 12 Parkersburg Catholic High School will play host to the Catholic high schools of West Virginia for the annual Drama Festival. Sister Mary Immaculate of St. Joseph Academy is regional chairman and Sister Henrica of Parkersburg Catholic High School is chairman of the event.

(Continued on next page)

The Drama Festival at LaCrosse, Wisconsin welcomed 8 participating schools on February 26. Miss Gloria Link of University of Madison served as critic-judge. Among the plays presented were:

LIFE WITH FATHER (Act 2)

Aquinas High School
LaCrosse, Wisconsin

THE OLD LADY SHOWS HER MEDALS

McDonnell High School
Chippewa Falls, Wisconsin

HYACINTH ON WHEELS

Regis High School
Eau Claire, Wisconsin

ARIA da CAPO

St. Mary's High School
Prairie du Chien, Wisconsin

IN THE ZONE

Campion High School
Prairie du Chien, Wisconsin

Sister M. Theodata of Aquinas High School was chairman of the Festival.

* * * *

Charlotte Mitchell Windle has been asked to serve as Critic-Judge at the CTC Play Festival to be held at Holy Names College (Spokane, Washington) on March 18 and 19.

NEW ADDITIONS TO LIBRARY

Last year a news item from Notre Dame University carried mention of an original play entitled *A SOUL IN FINE ARRAY* by Michael Casey, which was produced by the nuns during the summer months. That play, a one-act, has now been published by Samuel French Publishing Co. The cast numbers 9 women. The action takes place in a convent. It is the story of a nun's devotion to God and her Community.

Another recent French publication is *BELLS OF ST. HILDEGARDE*. Written by Arthur Hobson Quinn and Kathleen Carberry Quinn, this one-act describes the triumph of faith over science. The cast calls for 7 M and 5 F but the large groups of villagers, children and nuns make this a very flexible cast. The action takes place in a little village in southern France.

SUMMER SESSION

Many have asked about the possibility of combining convention and summer school. Obviously, the one setting for the two activities will prove a convenience and a saving.

With a view toward facilitating matters in this regard, we offer the following information:

Notre Dame University Summer Session will be held June 17 to August 2nd. The Department of Speech offers graduate courses in Speech leading to the degree of Master of Arts. Under the research program, the degree may be obtained in four summers. The non-research program requires five summers.

1955 courses for advanced undergraduate and graduate students include Direction of Co-Curricular activities, Choric Interpretation, Workshop in Telecommunication, Arts, Workshop in Stage Directing, Playwriting, Workshop in Play Production, Forms of Public Address, Independent Study, and Twentieth Century Drama.

The Summer session Faculty includes Mr. J. Elsen, Sister M. Agnese, S.P., Mr. L. Sommer, Mr. J. Fallon, Miss N. White and Mr. F. Syburg.

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